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:ENSCHEIDT PRODUCTIONS INC.

TELEVISION / MEDIA CONSULTANTS

MEDIA TRAINING WORKSHOP

FOR

USDA FOREST SERVICE

February 2, 1993

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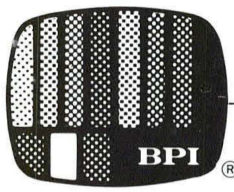

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WORKSHOP SUPPLEMENT

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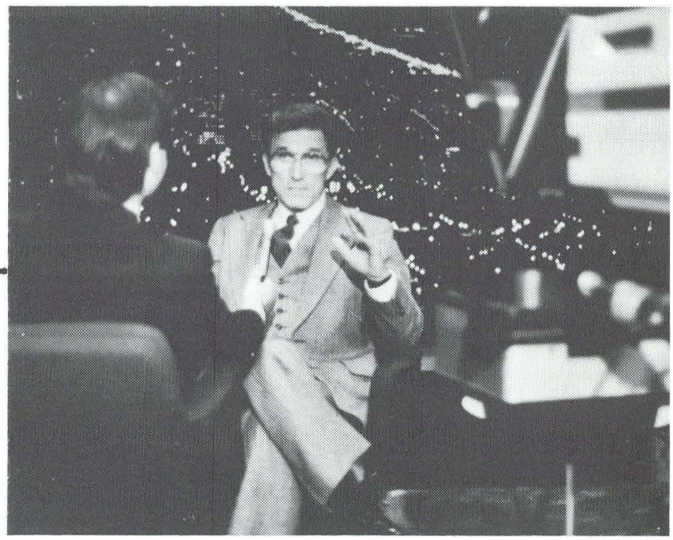

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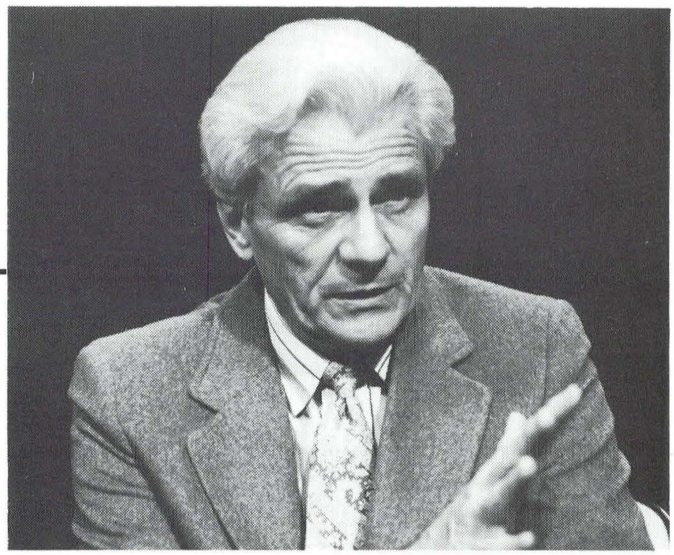

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A MASTERFUL PERFORMANCE

The Big Speech

KNOW YOUR AUDIENCE AND SUBJECT

GUIDELINES TO WIN

A SPEECH FOR ANY OCCASION -- And we mean any

Listening

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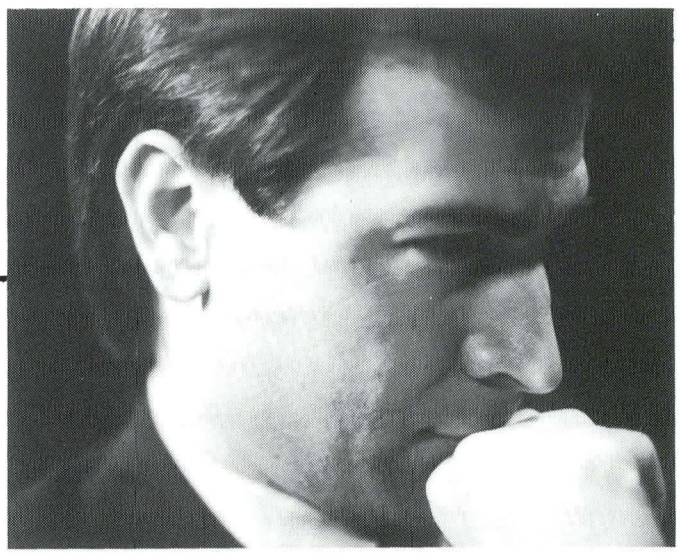

THE NEW YOU

POSTURE
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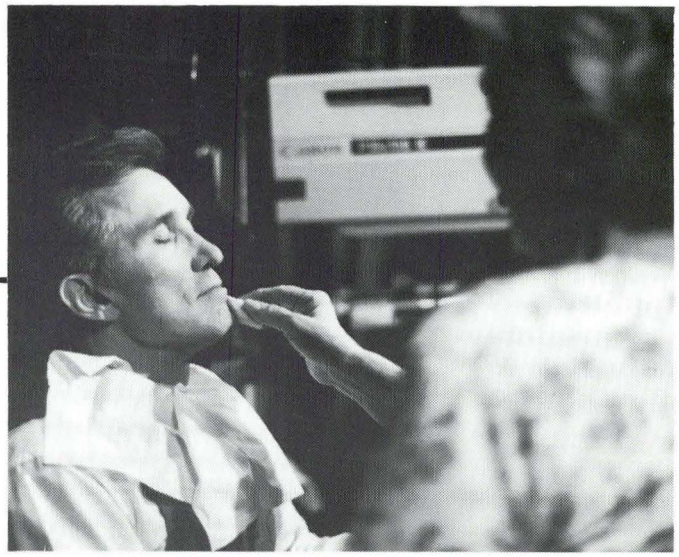

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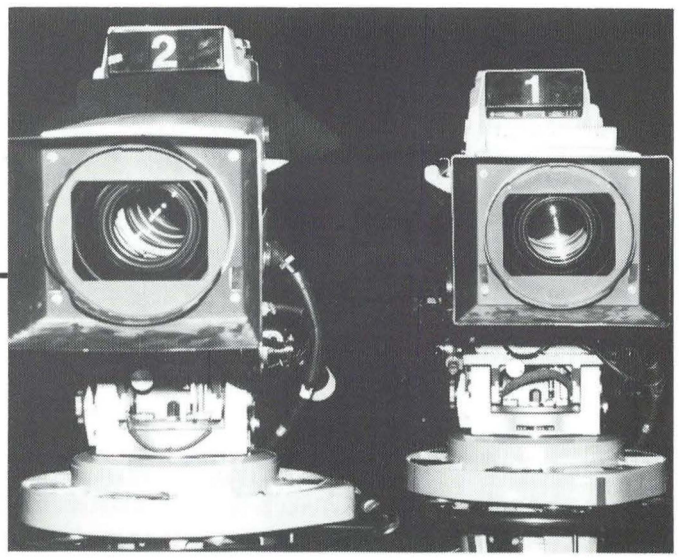

THE FOLLOWING INFORMATION IS A GREATLY CONDENSED COMPILATION OF FACTS TAKEN FROM HUNDREDS OF PAGES OF TEXT. IN AN EFFORT TO CONSERVE THE EXECUTIVE'S TIME, ALL SUPPORTING DOCUMENTATION HAS BEEN DELETED.

Press Conference Photo: THE TRIBUNE

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THE TELEVISION INTERVIEW

Business and political leaders recognize the power of the television interview, both in selling products and in forming broad public opinion. It can be a great way to promote one's story or company image. However, if handled improperly it can lead to disaster for both the executive personally and the company.

With adequate preparation, a sound knowledge of the subject matter and the following of certain interview guidelines, the experience can be both enjoyable and profitable.

Remember, the power of television lies in the hands of those who understand and know how to use it.

PLANNING AND EXECUTION

- Find out at the time you are asked for an interview what areas they intend to cover. This will give you a general idea as to what to prepare. Also, find out who else they intend to interview. Again, this will give you some idea as to the direction they are heading and whether or not the interview will have a positive or a negative slant. If the interview is for a news story, keep in mind that most are negative by their very nature and depending on what they intend to discuss and who they intend to interview should dictate whether or not you consent to the interview.
- Predetermine the points you want to make during the interview and write them down on 5x7 cards. It is quite acceptable to refer to them during the interview if necessary. Of course, it is preferable to state points from memory; however, even professionals under the stress of the situation (intense questioning, bright lights, cameras, etc.) have been known to botch the simplest facts. Having those cards with you could bail you out of an embarrassing situation should your memory fail.

" ... even professionals under stress ... have been known to botch some of the simplest facts."

- When stating your answers, have specific examples prepared that will help illustrate and clarify your points.
- Try to anticipate the reporter's questions. In doing so, you can prepare in advance those answers which you feel might be of a sensitive nature and which might require more time to formulate than you would have in a live interview.
- Always have a prepared conclusion. Do not leave it to chance or an ad-lib close. Have your summary points ready to use at the appropriate moment. Be prepared; the pros are.

"After answering a negative question ... bridge to a positive statement."

- Meet the interviewer, if possible, in comfortable surroundings. A quiet place and on home ground is most desirable. You will be less intimidated and therefore more relaxed, and in control, in your own office.

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- Do not get locked into your plan. The plan should be only a guideline to assist you in organizing and directing your thoughts. Be flexible. Go with the reporter, however, if he is not getting into the area that you wish to discuss, at an appropriate point make a transition into your area of interest.

"Pay particular attention to ... the 'visual' ... it is no coincidence when you see the president ... his family pictures are on either side of him."

- Pay particular attention to what the "visual" of your picture will be saying to the audience. What will be in the background of your shot? Do you want a flag, family pictures, etc.? Do not have a busy background such as a graph, chart or map. Arrange the background items well in advance of the camera crew arriving. Seem contrived? It is no coincidence that when you see the President on television from the Oval Office, you see his family pictures on either side of him. The professionals do it and so should you.
- Leave word with your secretary that you are not to be disturbed during the interview. There is nothing worse than being in the middle of a well-articulated statement and then being interrupted.

"State your important points at the beginning ... otherwise they could end up on the editing room floor."

- Treat the reporter as a guest. Be friendly and, if possible, try to be relaxed. Offer some coffee. Chat a couple of minutes before the actual interview starts. Ask the reporter a few questions about his or her career, how he or she likes the business, etc. This will help relax you and will develop some rapport with the reporter.
- It is quite permissible, even advisable, to ask before the interview what the reporter intends to cover. This gives you a few brief moments to prepare your thoughts, and an opportunity to discuss with the reporter what subjects, if any, are *"off limits."* This, of course, does not guarantee that the reporter will not ask you questions in those areas, but if he does you can state at that time, politely, *". . . as I mentioned at the beginning of the interview I cannot comment on that area because . . ."*
- Openly make your own audio recording of the interview. The reporter should not mind and it will later serve as a record of what you both "actually" said.
- Do not let the reporter drag you into unfamiliar territory or badger you. Be friendly but firm. If he or she continually cuts you off or interrupts your answers, say: *"I'm sorry, but I really need to finish my thought before you ask your next question."*

" ... Studies show only 7% of your message ... is taken from your words ... 30% is 'how' you say it ... 60% is from the 'visual'."

- Use voice inflection to project confidence and ease. Studies show that only 7% of the message that is received by the audience is actually taken from the words that are spoken, over 30% is "how" you say it, and the remaining 60% is taken from the visual.
- If a question is not clear, ask the reporter to repeat it. It is difficult to answer a question you really do not understand.

GUIDELINES TO WIN

- Before appearing on a television show, watch it several times. Get to know the format of the program. Are you to be the only guest or do they tend to have panel discussions? Will there be question-and-answer sessions with the audience or call-in questions from the viewers? Is the interviewer known to be friendly or hostile?

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By doing your homework you will be better prepared and less likely to encounter any unpleasant surprises.

- Keep in mind that television is tele "VISION". Use the medium to its fullest potential. Talking heads are visually boring. Take pictures, film or display models with you to illustrate your story. The producer of the program will appreciate this and will probably use your material. It is also a good way to get more air time than the other guests who did not bring any "visuals."
- Some executives are confused about whether to look at the camera. Just remember this: If someone is there talking to you, talk to them and ignore the camera.
- Always assume that you are "on camera." With the multicamera shows and zoom lenses used today, it is virtually impossible to know when you are "on." This goes for microphones as well. Always assume they are "hot" and recording whether or not you think you are on the air.
- Television is a very intimate medium. No matter how many millions of people are watching or how large the in-studio audience, the individual at home sees you on a close-up. No need to overly project. Just be natural, as if you are sitting on a living room couch.

"Use your air time to its best advantage. Make your point even if it was not asked for."

- Avoid yes and no answers. Embellish a little but try not to ramble. After you have answered the question, stop and wait for the next question. Do not be afraid of silence. Some reporters may try to make you feel uncomfortable by just holding the microphone in front of your face in an attempt to make you blurt out more than you had intended.
- Maintain eye contact with the reporter. Some executives while composing their thoughts will look up or down, but not at the reporter. In a close-up television shot, this makes the executive look guilty. If you are in the middle of a hostile interview with the reporter glaring at you and you find it difficult to maintain eye contact, one simple technique is to focus your gaze on a point just over the shoulder of the reporter. On a close-up, this will appear as if you are indeed looking at the reporter.

"Bad news does not get better with age."

- A common mistake made by amateurs is not answering the reporter's question directly. The executive will dodge the question or dance all around the issue. This becomes obvious to the viewer and puts the executive in an unfavorable light. If you do not want to answer a particular question, say so, and if possible say why, i.e. *"That matter is currently in litigation and it would not be appropriate . . . ," "I would like to restrict my comments to the facts as we know them rather than speculate on something which really did not occur."*
- Always give the impression of trying to be cooperative with the media. Never say *"no comment."* Always give a reason for not giving an interview or not answering a question, i.e. *"I'm sorry, I just don't have time right now," "I'm sorry, but until we actually have more of the facts I can't say anything," "This is really not my area of expertise, but we will be releasing a statement soon."* If you simply do not know the answer, say so, but then follow it up, *"but I'll see that you get that answer."*
- State the important points of your story toward the beginning of the interview. If you have saved them until the end they may end up on the editing room floor. The reason for this is based on the limitations of television. Your interview will probably be used in a story being edited back at the studio and chances are that when it finally arrives there for editing there may not be time for the producer to screen the entire piece.

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- Do not repeat the negative part of a question when giving your answer. This allows the reporter to put negative words in your mouth, i.e. *"Mr. Benscheidt, is it true that your company driver was tested after the accident and found to have high levels of alcohol in his blood?"* If your response is, *"Yes our driver did have high levels of alcohol in his blood,"* that will make a great tease to your news segment and the reporter has succeeded in putting those negative words in your mouth, even though it was true. Better to say, *"Yes that is true."* and leave it at that.
- When possible, after answering a negative question, bridge to a positive statement. If the question was, *"Mr. Benscheidt, is it true that your company driver was tested after the accident and found to have high levels of alcohol in his blood?"* your response should be, *"Yes that is true; however, let me also point out that our drivers have the best safety record of any in the field and this is the first such incident we have had, and we will treat it very seriously."*
- Keep in mind that no matter how biased or hostile a question might be, that question may never be broadcast. Your interview, along with several others, will be brought back to the studio and cut into a multifaceted story where most, if not all, of the questions asked will be cut out. If you have lost your cool over a hostile question that will never be seen, you are going to appear somewhat foolish, whether or not you were justified at the time. The bottom line is always maintain your cool and be polite, otherwise you and your company could come out the loser.
- Use your air time to its best advantage. Make your point even if it was not asked for. Answer the reporter's question directly and then bridge to what you want to talk about. If you do not do this, you may never be asked the questions you have prepared for and may never have a chance to get your points across.
- Never speculate on a hypothetical situation; more often than not it will get you into trouble. Intellectually we all know this, but because the reporter does not say, *"Would you care to speculate. . . "* you would be surprised how many executives fall into the trap.
- Always distinguish between fact and fiction. Tell the reporter, politely, if he has made an incorrect statement. If you do not, your lack of response could imply agreement with that statement. At an appropriate point, stop and say, *"Excuse me, but I had better correct this for the record."* Do not say, *"You made an error and I would like to correct it."* That then puts it on a personal level and makes the reporter look bad. Always keep the interview on a professional, impersonal level.

"A cardinal rule ... never lie."

- Although your interview may have lasted an hour, what may actually air is a 30- to 60-second sound bite. It is therefore extremely important that you have your thoughts well organized beforehand, and if possible have rehearsed telling your complete story in under 60 seconds. This will help the producer select one large section of your interview to tell your story, rather than try to piece together many sections. It is also helpful to highlight the important areas of your interview by saying, *"The most important point to this situation is . . . ," "This is the first time a company has ever . . . ," "This is the largest transaction ever recorded . . . ,"* etc. This will assist the producer in recognizing what is important in your story. Of course, there are never any guarantees as to what will be used.
- Get all the facts out as soon as possible. If you try to hide a fact for no better reason than it will embarrass your company a little, chances are that it will come out sooner or later anyway, along with the fact that you were trying to cover it up. There is one exception to this rule: If some piece of information is not yet confirmed or is still being investigated, then do not volunteer it. If asked about it, simply state, *"That has not been confirmed, but we are looking into it."* BAD NEWS DOES NOT GET BETTER WITH AGE.

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- Remember, there is no such thing as "off the record." If you do not want to see it in print or on the air – do not say it. However, depending on the relationship you have with the reporter, you may want to bend the rule somewhat. If the reporter is known for integrity and you want to release some background information "not for attribution," then go ahead. Just use caution.
- A cardinal rule in dealing with the media: never lie. If you do, and you get caught, you can severely damage your personal credibility along with the credibility of your company. You do not have to tell the reporters everything they want to know; just do not lie.

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BPI's
10 COMMANDMENTS
FOR A SUCCESSFUL INTERVIEW

1. CORRECT ALL ERRONEOUS STATEMENTS. SAY "THAT'S NOT TRUE", THEN EXPLAIN IF YOU WISH.

2. ANSWER ALL QUESTIONS IN THE POSITIVE. IGNORE AND DO NOT REPEAT THE NEGATIVE.

3. DO NOT ANSWER WILDLY SPECULATIVE QUESTIONS. SAY "I'D BE HAPPY TO ANSWER QUESTIONS ON THE FACTS AS THEY OCCURRED."

4. ANSWER THE QUESTION DIRECTLY. IF YOU DO NOT WANT TO ANSWER, SAY SO. THEN EXPLAIN WHY.

5. GET YOUR MESSAGE POINTS INTO THE INTERVIEW EVEN IF YOU ARE NOT ASKED FOR THEM.

6. ALWAYS TELL THE TRUTH. SOONER OR LATER ALL THE FACTS WILL COME OUT.

7. DO NOT LET THE REPORTER CONTINUALLY INTERRUPT YOU. SAY "PLEASE, I'D LIKE TO FINISH MY ANSWER."

8. NEVER GIVE THE MEDIA A NEGATIVE QUOTE, IF YOU DO - THEY WILL USE IT.

9. THERE WILL BE MANY OPPORTUNITIES TO "BRIDGE" TO THE POSITIVE -- TAKE ALL OF THEM. GET OFF THE NEGATIVE AND BACK TO THE POSITIVE.

10. REMEMBER, THE VISUAL ACCOUNTS FOR OVER 60% OF YOUR MESSAGE. ALWAYS "LOOK FRIENDLY AND SINCERE" AND "BE POSITIVE" -- REGARDLESS OF THE SITUATION.

THE THREE NEVERS FOR AN AMBUSH INTERVIEW

1. NEVER DO AN AMBUSH OR SPONTANEOUS INTERVIEW. ALWAYS GIVE YOURSELF SOME BUFFER TIME, EVEN IF IT IS ONLY 5 MINUTES.

2. NEVER DO AN INTERVIEW WITHOUT HAVING YOUR MESSAGE POINTS OR AGENDA READY.

3. NEVER GIVE THE MEDIA A NEGATIVE QUOTE. IF YOU DO THEY ARE SURE TO USE IT.

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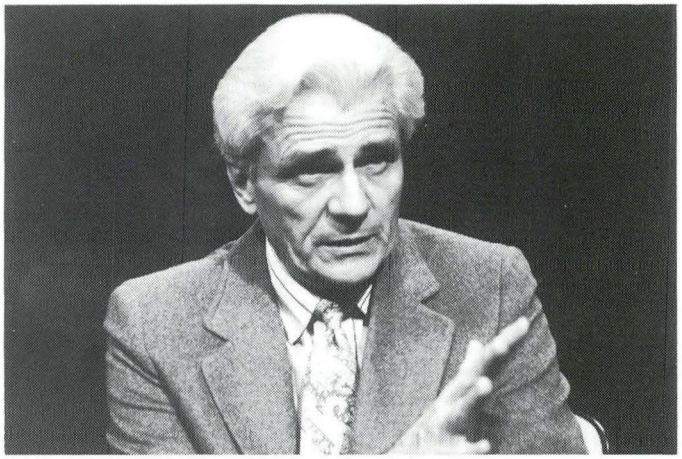
THE HOSTILE INTERVIEW



HOW TO COOL THE HOT SEAT

There is one situation that business and political leaders universally dread. It is the one that can reduce a corporate CEO to an ineffectual, bumbling spokesman. This unfortunate soul can be seen weekly on "60 Minutes." He or she is the victim of the "hostile" or "adversarial" interview.

The best way to handle this type of interview is simply not submit to one. If you have done your homework and watched the program in advance, you should know the reporter is not to be trusted and the request for an interview should be denied.

However, there may be occasions when the camera crew has caught you on the way into your office, or the program that you thought to be "friendly" turns out not to be. The situation then becomes one of damage control and minimizing your losses. If a reporter is trying to do a hatchet job on you, then that is exactly what he or she will do. There are ways, however, to put the odds more in your favor. The following guidelines can greatly enhance your ability to survive such a "stacked" situation:

- If you discover that the reporter is known for hostile interviews, after you have denied the request go one step further. Release a statement with all the facts of the situation you wish to be made public. This accomplishes several things: It enables you to release the information, and therefore control it, when you want to. It enables you to release it in "your words," as you perceive it, while precluding the reporter from using your words against you. And it also puts some pressure on the reporter not to say, *"they refused to give us any information,"* which implies that you are guilty as charged.
- Do not let a reporter badger or continually interrupt you. If he or she does, say, *"I'm sorry, but I think it only fair that you let me finish my answer before you ask your next question."* This does two things: First, it emphasizes to the audience that you are not being given a chance to answer. Second, it takes control, albeit temporarily, from the reporter.
- Keeping in mind the importance of the visual, your body language is extremely relevant. You should be sitting erect, not slouching. Arms should be at your side, and hands gently clasped. Do not cross your arms; this makes you look arrogant and defensive. Your upper body should be leaning slightly forward toward the reporter to signify interest and concern. Maintain eye contact with the reporter. If you are looking down at your hands or feet, it looks as if you are guilty.

"Do not let a reporter ... continually interrupt you ... "

- Correct any erroneous statements made by the reporter at the first opportunity. Politely say, *"Excuse me, but that's not true . . . ,"* or *"I'm sorry, but that has not been established yet,"* etc. Do not fall into the trap of arguing an erroneous statement. Deny it first and then say why it is not true.

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- Always keep your cool. If you escalate in your demeanor (whether or not it is justified) it becomes much easier for the reporter to do likewise, and the next thing you know you have a shouting match – just what the producer would love to use to tease the six o'clock news. If you maintain a low-key demeanor and the reporter escalates, it then becomes very obvious to the audience who is being attacked, and the audience will usually side with the underdog.

"Always keep your cool ... the audience usually sides with the underdog."

- If at the conclusion of the interview the reporter has not given you a chance to make your points, then stop him or her and say, *"I really would appreciate the opportunity to mention a couple of facts that I believe are important to this story."* The media are very sensitive to the charge that they are unfair. So the moment you raise that issue it is likely you will be given the opportunity to state your points.

" ... many executives have been 'fried' on national television ... don't think you can bluff your way through it."

- If your company is engaged in any borderline or possibly unethical activities, do not consent to an interview. Release a statement covering the facts you wish to have released and nothing more. Some executives have been advised, incorrectly, to consent to an interview, and then try to bluff their way through it. Many have been "fried" on national television, and their company's reputation has been greatly damaged. Remember, by the time the reporter finally interviews you, he or she has probably done a good deal of homework. The reporter may have already interviewed several of your current or former employees and have in his or her possession some of your company's confidential memos. You have no way of knowing how much potentially damaging information you will be confronted with "on camera." Give considerable thought to: possible skeletons that might be in the closet and dragged out on camera; pending litigation that you do not want to discuss in public; or disgruntled employees or clients that are out to get you and may be the basis for the reporter wanting to interview you. Do not put yourself in this situation hoping you can bluff your way through it.
- In the hostile interview, even more so than other "on-camera" situations, the words you say are not as important as "how" you say them, and how you "look." Of the message actually received by the audience, only 7% is taken from the actual words you use. The tone and quality of your voice accounts for over 30%. It needs to be friendly, strong and confident. Over 60% is taken from the visual or how you "look", which includes your body language.

" ... the words you say are not as important as 'how' you say them and how you 'look'."

Are you sweating? Are you looking down at the floor? Are your eyes shifting back and forth? Are you clutching your hands or the arms of your chair? You must be more than just aware of these points, you must rehearse them.

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PRESS
CONFERENCE

THE PRESS CONFERENCE

A MASTERFUL PERFORMANCE

When there is an important incident that the public must be informed of, and there is sufficient media interest, a press conference could be the way to handle it. However, make sure that it is of sufficient magnitude or interest to warrant one, otherwise the media could feel you have wasted their time and it could end up jeopardizing your credibility.

One obvious advantage of the press conference is that it lets you talk to all the media at once, rather than handle queries all day. Also, it will sometimes generate more interest than it deserves. Some media that might not normally cover the event will show up only because they are afraid their competitors will get a story they will not.

" ... one way to maintain a small element of control is to stipulate ... that reporters raise their hands."

If time permits, send out a press release notifying the media of the conference. This should be done one or two days in advance and should state the following: subject, date, time, location and a contact person with phone number.

The conference room should be large enough to hold all your local media (print, radio and television) and it should have AC electrical outlets available. However, you might prefer to hold the conference at the site of the incident where the media could get more "visual." Be aware, though, that you will be giving up some control over the situation. It is much easier to end a conference when you are in a room and can walk out than it is to try to get all the media to leave a location.

" ... if asked a question you do not know the answer to ... state you do not know ... but will get the answer."

If you have a choice, schedule the conference at a time that will get the best "on-air" coverage. This means, hold it early enough to give the media time to get it back to the studio, edit it, and make their early broadcast. Anything between 9 a.m. and 1 p.m. would be ideal.

The following list of guidelines should be consulted before you conduct a press conference:

- Approximately 15 minutes before the start of the press conference, distribute a press release to the media. It should include all the pertinent facts you intend to cover. This will help cut down on the number of superfluous questions dealing with name spellings, statistics, etc. The reason you are then going "on camera" to state what you have just released in writing is twofold: First, it is much more interesting if a spokesman relates the facts rather than the anchorman reading them to the camera. Second, it gives the media an opportunity to ask questions that you may not have covered in your release.

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- Start the press conference with a simple *"good morning"* or *"good afternoon,"* followed by who you are and your title. Then lay out any ground rules, such as any "off-limits" subjects, by saying, *"I would like you to confine your questions to just the ___ issue and we will handle other issues at another time."* Next, give your prepared statement. Depending on the importance of the subject, it is acceptable to read it verbatim, paraphrase it or ad-lib it.
- Following your statement, you may take the reporters' questions. If it will be a high-interest press conference with many overlapping questions, one way to maintain a small element of control is to stipulate, just before taking the questions, that reporters are to raise their hands and you will recognize them. This formality is not necessary for smaller conferences.

"Always 'give the impression' of trying to cooperate with the media, regardless of your true feelings."

- If asked a question you do not know the answer to, state that you do not know but you will see that they get the answer. Do not try to bluff your way through. Once reporters have had time to check their facts you could get caught in a misstatement. If you realize that you have misstated something, correct it immediately. The longer it goes uncorrected the worse the repercussions.
- Always give the impression of trying to cooperate with the media, regardless of your true feelings. Remember that what you communicate to them continues on to the public, those you are ultimately trying to reach. It is therefore important to keep your attitude in check at all times. The slightest arrogance or hostility can easily be picked up on camera and transmitted to the viewers. If you are being asked a lot of questions you simply do not have the answers to, state, *"I'm not trying to be evasive, I just do not have that information yet."*
- It is quite proper to bring other experts to the press conference with you to handle questions out of your area of expertise. For example, at a medical press conference the chief surgeon would conduct the conference and at his side would be the head nurse, anesthesiologist, hospital administrator, etc. Then if a question comes up that needs to be handled by one of the others, the surgeon simply states, *"Let me have Dr. Jones answer that question."*

" ... first answer the reporter's questions directly ... then move ... to make your point."

- Always answer the reporter's questions directly. If you then want to move into another area go right ahead. However, if you do not first answer the question it appears as if you are being evasive.
- If the press conference is being held as a result of an accident with loss of life, it is appropriate to express regret for that loss. Too often executives will talk only about the facts or statistics and never address the actual human tragedy. The expressed regret can be minimal such as *"We regret to report,"* or *"An unfortunate incident occured,"* etc. This helps give the impression that the corporation does indeed care and is not just concerned about the dollars involved.
- When there are overlapping questions, you then have the option of picking the one you wish to answer. Recognize the appropriate reporter by pointing to him or her and saying, *"Yes."*

" ... if asked a question containing an incorrect fact ... correct the fact before answering."

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- If a reporter interrupts by stepping on the end of your answer, hold up your hand as if to say *"stop"* and continue on with your answer. After you have finished to your satisfaction then point to him or her and say, *"Yes."*
- Keeping in mind the importance of the visual to your message (60%), maintain eye contact with the reporter. If this is difficult to do, then focus your gaze just over the top of his head (which on camera looks as if you are really looking at the reporter). Too much looking down at the lectern, especially on a close-up, makes you look guilty.
- Correct body language at the lectern is important. Do your best to stand relaxed and rest your hands on the sides of the lectern. By placing your hands there you are less likely to fidget.

" ... remain behind the lectern for the entire press conference ... otherwise you could walk out of the camera frame."

- If a reporter while asking a question states an incorrect fact, it is important to correct it before answering the question. First say, *"The statement regarding___is untrue,"* then proceed to answer the question.
- Unlike giving a speech, where you sometimes leave the lectern for emphasis or an ad-lib, you should always remain behind the lectern for the entire press conference. Camera crews will set up and lock their camera shots. If you were to suddenly move around the lectern you could walk out of frame before the cameraman has time to adjust.
- To conclude the conference, state, *"I'm sorry but I only have time for one last question."* Answer that question and then start to move toward the door. Of course, just because you have said *"one last question"* does not mean the reporters are going to stop asking. Continue moving toward the door, but do as the President does, smile, be friendly, wave, say, *"I'm sorry I really do have to go,"* etc.

" ... if the press conference is of major significance ... rehearse."

- If the press conference is of major significance, do what many political leaders do: rehearse. Have your staff fire questions at you just like the real thing. Or at the very least have them prepare a list of 40-50 questions they think might be asked. You will be surprised at how many questions come up that you had not thought of.

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THE BIG SPEECH

KNOW YOUR AUDIENCE

The information you transmit, and how you transmit it, are only half the equation. The other half is who receives it, and how it will be received. You must know your audience and aim your presentation at that audience. To do this, you should answer the following questions and then incorporate those considerations into your speech:

- What are the political and social attitudes of the audience?
- How old is the audience?
- How large is the audience?
- Will there be adversaries in the audience?
- What current events surrounding the speech date might influence the audience or can be incorporated into the speech?
- What kind of meeting is it (social or professional)?

"Have a clear picture of the ground you want to cover ... shorter ... is usually clearer."

KNOW YOUR SUBJECT

Now that you know your audience, you must know exactly what you want to say. The following points will assist you in knowing your subject:

- Have a clear picture of the ground you want to cover. If you ramble around your subject, your audience will become disoriented and disinterested. Remember, shorter material is usually clearer.
- Know the points you want to make and be prepared to defend them. Good preparation is the best defense against an attack based on emotion, distortion or untruth.
- Read as much material, both pro and con, about your subject as possible.
- Write down all the important points in your speech individually on 3x5 cards. Then arrange them in an order that most clearly puts your message across. You now have your outline, and can begin writing your speech.

" ... good preparation is the best defense against an attack based on emotion, distortion or untruth."

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GUIDELINES TO WIN

- Probably the most important element to giving a good speech is the ability to come across as being natural, to be yourself. When most of us get in front of a group of people or a camera, we lose our personality, stiffen up, and fall into a "speech mode." Do not be afraid to smile. People like friendly people and will listen more closely to a friend. Use some relaxation techniques beforehand; it could mean the difference between success and failure.
- Do not fidget with pens, pencils, pipes, eyeglasses, etc. Get rid of all such objects before you go in front of a group or "on camera."

" ... the most important element ... is the ability ... to be yourself."

- Always "warm up" your audience before you get to the introduction of your speech. A simple *"good morning"* or *"good afternoon"* is not sufficient. Of course each situation is different and will dictate the extent of warm-up, however, more is usually better. Talk with your audience. Let them know you are really happy to be there. Tell them a little about yourself, and most important, make reference either to the audience as a group, or a few individuals specifically in the group, for example: *"You know ladies and gentlemen, I really do enjoy talking with the Bar Association because I find that I usually end up walking away with more knowledge than I came with. I enjoyed talking with Chuck Staley and Carl Benscheidt a few minutes ago* (referencing individuals by name) *and I look forward to spending some time with the rest of you later this evening."* Then talk a little about yourself and bridge into your introduction as smoothly as possible. With the true professional it is difficult to tell where the warm-up ends and the speech begins.
- Yes, you can include a joke in your warm-up if it meets these conditions: first, the joke is appropriate to the group; second, if you are a good joke teller; and third, if you have rehearsed it several times.
- There may be a time when you arrive to give a speech and you are told that the program is running late and are asked to cut your time. Rather than try to cut on the fly and perhaps leave out something important, there is a better way. The simple technique is by bracketing ( ) your important paragraphs when you are initially preparing your speech, then if you are asked to cut, you simply hit the bracketed areas and leave out the others.
- Avoid using acronyms. If you must use them, explain them.
- If you must read your speech or rely heavily on notes, have your script typed on one side of the page and double spaced. Pull out the staples, otherwise the audience will be counting as you turn your pages. If a microphone is on the lectern, it can sound like a flock of pigeons taking off each time you flip the page. Quietly slide the page over to the side. Be sure to number each page and check the order before you start.

" ... 'warm-up' your audience ... let them know you really are happy to be there."

- Always rehearse your speech by reading it out loud. This is when you will discover any pronunciation or emphasis problems. Then underline or highlight these problem words or phrases. Also, mark your script for any areas you can ad-lib in. This is a great way to break out of that "speech mode." The more ad-libs the better. We recommend at least three ad-libs. One in the introduction, one within the body of the speech, and one toward the end.

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- The almighty speech killer is monotone. Mark your script to remind you of energy and enthusiasm. Try to be animated. Use hand, body and facial gestures. Move away from the lectern once in awhile when you are ad-libbing. You will be surprised how many people you will wake up.
- Use visual aids whenever possible. It will help liven up your speech, but make sure they can be seen by your entire audience.

"People are going to remember you by your closing ... make it strong."

- People are going to remember you by your closing, so it is imperative to make it strong and dynamic. It is effective to summarize two or three points. After you have finished, a simple *"thank you"* is not sufficient. It should be warm and personal. Tell the audience again (they love to hear it) how much you have enjoyed being there and that you hope you will be asked back, that you would love to spend some time talking with them after the function, etc. Do not just run off.

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A THREE-MINUTE SPEECH FOR ANY OCCASION

By Arlen R. Wilson, formerly with the U.S. State Department:

"First of all, let me take this opportunity to tell you how pleased I am to be here. I am most gratified to be a part of this happy occasion during which we reflect upon achievement of the goals for which you have labored so diligently. The dignity so well demonstrated here gives pause, and hitherto, of course, our memories must recall those similar circumstances years ago during which that great statesman, whom I am certain you all remember, gave cause to consider the great circumstances of fate that bring us together at this juncture.

I am further certain that I can say, without fear of contradiction, that these sacred principles we hold so dear must be defended, and will be by those of you who realize that proper goals can best be achieved by directly thrusting outward without hesitation. For, even the most reticent among us must agree that our struggle is costly and that adequate funding ranks at the pinnacle. As that distinguished philosopher once said, although the effort may be strenuous, we must observe certain standards that will provide us with the necessary goods that abound in this great new world.

Our friends and enemies must both understand, and I want to make this perfectly clear, that it is the future that lies ahead. As the present unfolds we will be tempted to, but, as we have before, we most certainly will again. Our intentions must not be misunderstood. Each of us, after having reached this point of accomplishment should not slacken his efforts, but rather, as mercury rises in the heat, seek to make this delightful chore deserving of the world's esteem.

I do not want to leave the impression that the task before us is hopeless. Quite to the contrary, each of us has the responsibility to assist the cook, the carpenter and the surgeon in their efforts to turn this vicious trend around. Our sons and grandsons yet unborn will be the beneficiaries of this program, and will, upon learning of our efforts, although at this point, of course, the results are unpredictable.

We must not betray that confidence, nor seek to push the burdens off on the Almighty, for those of you who read the Scriptures recall the sea steaming like a boiling cauldron. The wild winds of chance have seen of what I speak. If we shirk at this critical stage, we must certainly expect a similar consequence.

Unfortunately, it is bitter experience that causes me to know whereof I speak. In the words of that great immortal playwright, we all realize that the political parties can provide no meaningful alternative. The advances of modern science help to guarantee the success of our efforts. One realizes that just a few short years ago things of this nature were just not possible. Fortunately, his wounds were superficial and he recovered to occupy the position he holds today.

In closing, I would like to recall the phrases of that well-loved hymn and add, in the way of introduction, that you should be justly proud of the fact that in spite of many obstacles, we, at this time, are still free to pursue this most honorable of objectives."

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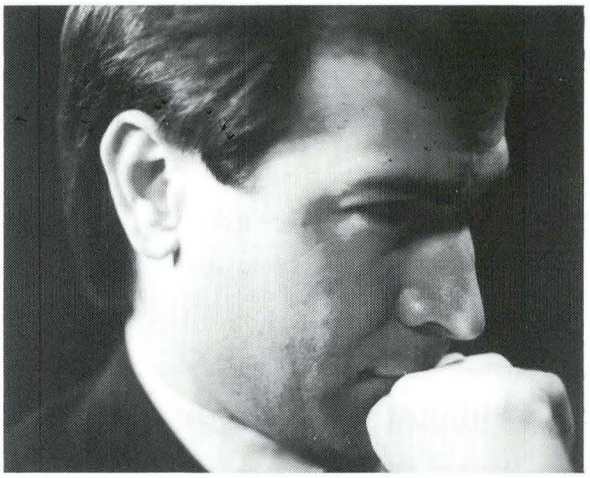
LISTENING



HOW OTHERS RATE YOU

Are you a good listener? Others may not think so, and that may reduce your effectiveness. Listed below are poor listening habits of executives that were found particularly irritating. Check those that others might list about you:

- ☐ When I go to him with a problem, he does all the talking and I never have a chance to be heard.
- ☐ I never get a chance to finish a sentence because he interrupts me.
- ☐ I'm not sure he is listening because he never makes eye contact with me.
- ☐ He makes me feel like I'm just another interruption in his day.
- ☐ He fidgets while I talk.
- ☐ He walks around while I talk.
- ☐ His expression never changes so I don't know if he understands what I am saying.
- ☐ He takes phone calls while I am trying to talk.
- ☐ He looks so grouchy he puts me off.
- ☐ He questions everything I say.
- ☐ He sidetracks me with irrelevant comments.
- ☐ He dismisses all my suggestions.
- ☐ He tries to jump ahead and anticipate what I am about to say.
- ☐ He puts words in my mouth and changes my meaning.
- ☐ He takes questions or suggestions personally and puts me on the defensive.
- ☐ He won't give me a straight answer and often responds with another question.
- ☐ He attacks my ideas before I have had a chance to present them completely.
- ☐ He finishes my sentences for me.
- ☐ He seems more anxious to interject his own thoughts, rather than hear mine.
- ☐ He takes my ideas and turns them around as his own.
- ☐ His constant jokes are inappropriate.
- ☐ He moves too close to me.
- ☐ His cigarette smoke is offensive.
- ☐ His comments are too personal, often in the company of others.
- ☐ He keeps looking at the clock when I am talking.
- ☐ He withdraws and becomes distant when I talk.
- ☐ He makes me feel like he is doing me a big favor by listening.
- ☐ He insists that I solve the problem, rather than offering constructive advice.

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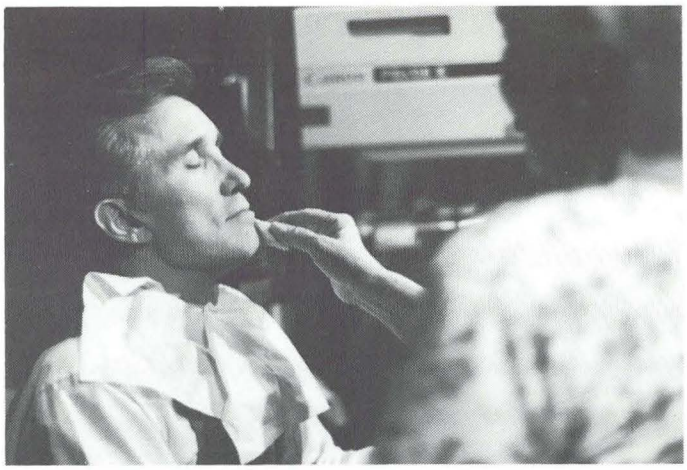
THE NEW YOU



POSTURE

Common sense is the best guide to correct television posture. Do not slump. Sit up straight with your seat as far back in the chair as possible. Feet should be flat on the floor approximately 6 inches apart. It is better if your legs are not crossed. Crossed legs present a couple of problems. They will sometimes show the bottom of your shoe to the camera, and for men, hairy legs can show above the socks. Remember the all-important body language. Do not cross your arms because it looks arrogant. Leaning slightly forward toward the reporter with hands gently clasped shows interest, cooperation and confidence.

MAKEUP

Makeup is an extensive subject that cannot be covered in a few short paragraphs. It is a whole field in itself where artists spend years learning their trade. However, for the executive's purpose all one needs to know is that it is advisable to accept makeup when offered. The harsh studio lights, which are color balanced, make a person without makeup look very pale and nervous. If in a situation where no makeup is offered, take a couple of tissues and wipe your face to remove any facial oils or sweat. When the bright lights reflect off these oils you do not look very attractive.

WARDROBE

As with posture and makeup there are a few tips that can assist you in looking your best on television:

- Do not wear stark white or glossy, shiny clothes. When technicians adjust the camera exposure (called shading) to compensate for your too white clothes it makes your face darker. This can be a problem for darker complected people.
- In general, choose colors that are not too similar to your own complexion. A little contrast is good, but not too much. Avoid clothes that are stark white or black. If you are wearing a dark suit, reduce the contrast by wearing a pastel shirt.
- Heavy materials do not look good on television. They make a suit or dress look bulky or baggy.
- Do not wear patterns that are too busy such as light and dark stripes or closely spaced geometic patterns. They cause the electronic system of the camera to give off distracting vibrations called "moire." A herringbone suit will cause moire.
- Women should use caution with large, bulky jewelry as it may rub against certain types of microphones.
- Spend 30 seconds in front of a mirror before you go before a camera or group of people. That short time could be some of the best you have ever spent. You do not want to go on camera with your tie askew, hair sticking up, guest pass on, etc.

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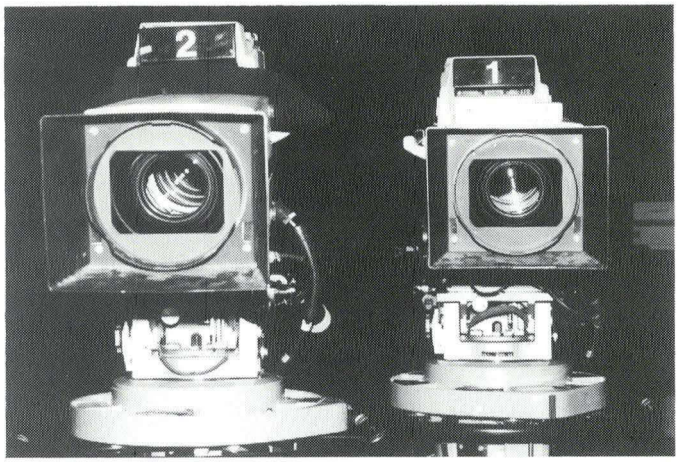
TELEVISION -- BEHIND THE SCENES



Behind the scenes in a television studio can be harried, confusing and intimidating. The following information can help eliminate some of that confusion:

THE STAGE MANAGER

There will usually be one person on the stage who appears to be virtually running everything. This is the Stage Manager. His/her job is to be the eyes and ears of the Director, who is located in the control room in another part of the studio. The way the Director gets things done on the stage is through the Stage Manager. This is the person the executive can use to assist him in getting what he needs, whether it be a table to place his props on, or a different chair that does not wobble.

TIME CUES

Time cues are silent hand signals to the host indicating the time remaining in the show or a particular segment of a show. They are given by the Stage Manager:

- STAND BY: Hand raised, arm extended toward person
- START OR BEGIN ACTION: Hand moved from standby position to a pointing position, directly at person to start action
- STRETCH FOR TIME: Pulling hands apart as if stretching elastic
- SPEED UP: Hand and arm rotated in a clockwise position, rapidly
- TIME REMAINING: extending finger corresponding to the time remaining
- WRAP IT UP OR FINISH: (15 to 30 seconds remaining) Fist turned back and forth toward person
- CUT, OUT OF TIME: Finger moved back and forth across neck

MICROPHONES

There are numerous types of microphones being used today. The following is a brief description of some of them:

- LAVALIER: Small type hung around the neck by a cord. Makes noise when it rubs against buttons, jewelry, etc. Being replaced by the lapel type.
- LAPEL: Very small and pinned to the lapel, tie or blouse. As with the lavalier it must be positioned so as to receive clear audio.
- DESK-TOP: Held in stand and placed on desk. Base is sensitive and will pick up drumming fingers or pencil tapping. Be careful not to rattle papers next to it.
- GOOSENECK: Held by long, flexible stand on floor. It has a sensitive base and will pick up tapping feet or accidental kicking.
- HAND: Held in hand by reporter, it is used mainly for outdoor interviews or situations where stand mikes are not practical. In normal wind conditions, mike should be held 6 to 12 inches from the mouth. If held too close you will get popping "P's", lip smacking, etc.
- BOOM: Moveable fishpole device with microphone at the end of it. Follows the action without having talent tied up with mike cables. Operator can raise, lower, pan, extend or retract in front of sound source.

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TELEPROMPTER

Ever wonder how news anchormen are able to tell news story after news story and still maintain perfect eye contact with the camera? This is possible because they are able to read the story right off a piece of glass mounted directly on the front of the camera lens. A nearby camera shoots the script and projects it on to that glass. If you are to give a speech directly to a camera (perhaps for a teleconference where the audience is in another city), the perfect way to not miss a word in giving the speech is to read it off the teleprompter just as the President does. A word of caution, however: Always rehearse the speech several times in advance.

TELEVISION RATIO

If you are going to take some photographs or slides to the studio with you, they should be in the horizontal format and shot in television ratio. The standard 35mm slide meets this criteria. A television screen has a ratio of three units vertically and four units horizontally. If you want your picture to fill the screen completely when in a close-up, that picture must be in the same ratio.

GRAPHICS

When taking graphics or photographs to the studio, keep in mind the following points:

- Make sure they are perfectly illustrated. Small imperfections will look horrendous in a television close-up.
- Try not to use objects for demonstration that have a highly reflective surface. The studio lights will cause severe reflection problems. If you must, use a dulling spray, which is a clear liquid that dries to a dull finish.
- When holding a card or object for camera, try to hold it very still and restrict movements to a slow, direct action. The camera is probably on a close-up of the object and any quick movements will make it difficult to follow.
- Be careful not to block or stand in front of objects you are demonstrating.

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